Moreon Islams forms. (P.6)

ROSA HENDERSON
Yesterdoy and Today

Multiple 1966

ROSA HENDERSON
The MAGAZINE OF RECORD INFORMATION & STATISTICS OF GRAND AVENUE + BROOKLYN 5, N. Y.



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"WHERE ARE THEY NOW?" by Frank Kelly

BON BON, the cute little fellow wearing full dress singing with JAN SAVITT's TOP HATTERS currently lives in Yeadon, Pa., where he is employed by a brewing corp. Many of his fans thought Bon Bon was dead. IRV LESHNER, who played piano with JAN SAVITT nowadays is a psychologist for the Jewish Family Service in Philadelphia. PEGGY KING, radio, records vocalist and former TV wife of GEORGE GOBEL - nowadays has been TV interviewer in Phila, Pa. over the ABC-TV outlet in the City of Brotherly Love. Peggy has two secretaries ... BERNADETTE CASTRO, heiress to the Castro convertible fortune, who pulled out her Dad's beds on TV when a tot (still does) has been attending the University of Florida and spinning records over WFUV in Gainsville, Fla. NICK STUART, ex actorband leader, and former husband of SUE CAROL LADD these days has been operating a men's shop in Biloxi, Miss. BOB SOEURS, who blew sax with AL DONAHUE, ctc., is Prexy of the President in Hong Kong, REX STEWART, one of the DUKE ELLINGTON Orch's legends. has been a 6 till 10 AM jazz jockey over a HOLLYWOOD, Calif. radio station. IDA WARD who may be the last survivor of the famed FLORADORA girls (she was professionally known as IDA GRAY) has been lodged in a N. Y. City nursing home. LILY PONS, Met Opera diva (retired) has been operating an interior decorating shop in Dallas, Texas. Remember TIM McCOY, the Western film star? He has been living near the Mexican border and still is in show biz. Tim and his two sons tour the U.S. every season with a small circus JAMES SHIRO, better known as JIMMY SHEER, when he was a variety artist, has been Prexy of the National Variety Artists Union. When stage-film comedian EDDIE BRACKEN's phone stopped ringing from theatrical agents, BRACKEN got himself some side lines: like broadcast stations, electronics co. that mfrs. walkie talkies, part owner of the Sunrise Press operating eight weekly newspapers. EDDIE also does occasional TV commercials. Former song star HERB JEFFRIES, famous for his hit record of "Flamingo" has been making his home in Honolulu where Herb works at his new career. an exec. with a large shipping co, PEPPY DeALBREW, former ballroom dancer, later host of nite clubs here and in Paris, France (Chez Florence, Place Pigalle, Chapeau Rouge, etc.) has turned interior decorator for the chic set, Remember RENZO CESANA who created such a stir for a spell as "THE CONTINENTAL" on radio & TV - had most of the gals swooning. Well, he emerged from retirement in Italy to resume acting, had

COVER: Vintage photo(ca.1925) courtesy of Joe Davis¹ Snapshots(1963):Rosa(necklace); Rosa's daughter; Victoria Spivey -photos by Len Kunstadt

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This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLER at 25 BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

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ROSA HENDERSON

By Len Kunstadt Yesterday and Taday

In the early 50s your scribe had the opportunity, to interview Fletcher Henderson and his wife, Leora in their once fashionable "striver's row" residence in Harlem U.S.A. Little did 1 realize how significant this meeting would be as Fletcher's life was just about over - and a great life it was. Up on their living room wall there was a large fascinating picture which had all the appearance of being nearly a painting. It pictured a lady with a well formed smiling face, pretty features with large set searching eyes. I asked for the identity and "Smack" (Henderson's nick-name) retorted, -"THAT'S ROSA HENDERSON, THE FAMOUS BLUES SINGER". I further queried excitedly, "Is she related to you? Where is she? Is she still active?" He answered, "No, but I worked with her many times on recordings. She passed away a long time ago." This left a lump in my throat as Rosa was one of my favorite vintage blues artists.

BUT FLETCHER WAS WRONG. Just about 20 blocks away there lived a hale and hearty ROSA HENDERSON who at that time had been away from show business for nearly 2-decades. She wos a regular employee of one of New York City's large Department stores - and the show world was just a fond memory. Actually we did not find this out until 1963. It was spotluck. Yours truly in the company of Victoria Spivey who had met Rosa years before, and Gracie Allen (no relation to George Burns¹ Graciel smiles!!) who was a show trouper buddy of Victoriats, brought up the name of Rosa Henderson. Miss Allen not only verified Rosa's existence but mentioned that she was in regular contact with her and would try to arrange a meeting for us. At about the same time at an X_Glamour Girls All Star Show we had the good fortune to meet Rosa's daughter, a fine performer and entertainer in her own right, and she offered us the opportunity to meet

After all these years - and with the once distressing thought that Rosa was gone - two contacts came forth within a few weeks of each other, and opened the road for us to see this great lady of the blues. Out of the past right into the present came POSA HENDERSON with her fine throaty booming blues voice with its swinging rhythmic qualities who had made many a fine recording in the 20s - and who by today's standards is a blues Queen of almost legendary status. What would she be like today?

My query was answered. It was truly one of the most exciting moments when Victoria Spivey and your reporter met the ROSA HENDERSON in June of 1963. When we rang her door bell, a full loud voice sounded off like a bell, almost in melodic form, "WHO'S THERE?" We knew who is was!! (smiles). And she knew we were coming - and graciously made our visit a very happy one. The first thing that came to our attention was her large eyes which mirror everything about her and her beautiful long braided hair made up in Indian fashion. She possesses a natural cheerful disposition. When excited her voice just breaks out like an echo chamber and fills every corner of the room. And the comedienne is all over - just a natural ham as she mugs and spouts quips of her memories in an amusing manner.

She was born ROSA DESCHAMPS, November 24, 1896, in Henderson Kentucky. She began her career about 1913 in her

unclets carnival show. She played tent and plantation shows all over the South with one long streak of 5 years in Texas. She sang nothing but the blues. During this period she married Slim Henderson, a great comedian and showman, and she became professionally, ROSA HENDERSON. She entered vaudeville in New Orleans with her busband. One of her most delightful remembrances of this period was seeing Lizzie Miles in a carnival riding an elephant. Slim joined up with John Mason and from this association a troupe was born which included Rosa. They played the country from one end to the other. In the mid 20s the Mason-Henderson troupe really began to hit big time with headline attraction billing in many of the larger theatres. Rosa also received star billing in some independent ventures. In 1927 she was in a musical comedy revue, THE HARLEM FOUNDERS, at Harlem's New Alhambra Theatre which also featured Tim Moore and Edgar Hayes Symphonic Harmonists. Another 1927 Alhambra show for Rosa was THE SEVENTH AVENUE STROLLERS which also included Lena Wilson, Manton Moreland and husband, Slim. Still another 1927 musical was RAMBLIN AROUND with Eddie Hunter and Amanda Randolph. Slim and Rosa had a delightful showstopper in the show called, "On A South Sea Isle".

From May 1923 through S eptember 1927 Rosa Henderson was a top race blues recording artist. She was on Victor, Vocalion, Ajax, Perfect, Pathe, Brunswick, Paramount, Emerson, Edison, Columbia, Banner, Domino, Regal, Oriole, English Origle, Silvertone and others. Besides her own name she was Flora Dale on Domino; Mamie Harris and Josephire Thomas on Pathe and Perfect; Sally Ritz (her sister's name) on Banner; and probably Sarah Johnson and Gladys White on other labels.

She speaks glowingly of Fletcher Henderson who helped her out immeasurably with her recordings. She can still remember Fletcher busily scoring her music for her on a noisy subway train as they were studio bound. She remembers veteran pioneer R & B publisher, Joe Davis, - musicians: Cliff Jackson, Louis Metcalf, Rex Stewart, Coleman Hawkins, Wendell Talbert, Bub Miley and James P. Johnson. She mentioned that she never feared the great Bessie Smith. professionally, - but she had a great deal of respect for Mattie Hite.

In 1927 Rosa was hitting her real stride as a single but just a year later Rosa quit in her prime due to the unexpected death of husband, Slim. She was totally disheartened. She made a few more appearances including one with Slimts partner, John Mason - and another with a Frank Montgomery production in Atlantic City but that was just about the end of the show business road for Rosa. In August of 1931 she returned to the recording studio and made her last recording with James P. Johnson for Columbia.

Rosa Henderson retired and settled down to the normal existence of mother and household provider. Her daughter entered show business and was a top chorine in many shows.

Today Rosa is a great-grandmother with a great grandson who she idolizes. In January of 1964 Rosa did venture away from obscurity and was a guest at Victoria Spivey's Mamie Smith benefit at the Celebrity Club in Harlem. 1t was hoped that she would sing - but it did not happen. However it was wonderful to see Rosa in the public light again. The ovation she received when MC Boots Marshall introduced her was indeed heartwarming and sincere. 1+ certainly proved that she was not forgotten.

Only recently has it been possible for a large number of collectors to listen to and appreciate the work of one of the many half forgotten Chicago musicians. JUNIUS C. COBB. This is due to reissues on the AUSTRALIAN SWAGGIE and the German CORAL labels. A good outline of his career is to be found in Bill Haesler's cover notes for SWAGGIE JCS-33726. Junie Cobb was very active in the Chicago of the 1920's, being the regular banjoist in KING OLIVER's band from December 1924 to April 1925 and from Oecember 1926 to April 1927 (cf. Rust-Allen); he was also the banjoist in JIMMIE NOONE's band from winter, 1928 to spring, 1929. After that he had his won band. Though Junie Cobb played many instruments, it was the "reeds" which were his domain, above all, the clarinet and the tenor sax. On these he displayed his vigorous style, his full tone and an attack not unlike that of JOHNNY 0000S. He is often easily recognizable as he uses some characteristic phrases which occur in several of his recordings (cf. East Coast Trot/Chicago 8uzz/Shake That Jelly Roll/Good Time Mama). 8ut this holds true only for those recordings on which Cobb is heard playing clt., alt., tenor. I have not been able, however to identify Junie Cobbis trumpet playing with any certainty.

On most of the Cobb recordings the cornet or trumpet is played by either Punch Miller or Jimmy Cobb. 1t might be useful to add a few notes on their respective styles of playing. Punch Miller's playing can be identified by his work on his recordings for Jimmy Bertrand, Frankie Franko, Jimmy Wade and Albert Wynn. He is a rather fastfingering trumpeter, but with frequent "slurrings" and runs of "in-between" notes. Jimmy Cobb's style is best heard on his 1934/1935 recordings with Jimmie Noone's band. He has a very explosive attack. e.g. he hits the notes hard and often plays muted trumpet, producing a sharp tone.

AN ATTEMPTEO ** JUNIE CO88 ** OISCOGRAPHY

VIOLA BARTLETTE: Vcl., acc. by Cobbs Paramount Syncopators*(sict) or Lovie Austin's Serenaders: Junie Cobb(?)

(cnt.), unknown tbn., Johnny Oodds(c1t), Lovie Austin(pno). Chicago, May, 1926 2545-2 SUNDAY MORNING BLUES Para 12569

2546-1.-2 YOU OON IT MEAN ME NO GOOD Para 12363 2552-1,-2 OUT BOUND TRAIN BLUES _ _

2554-2 *WALK EASY CAUSE MY PAPA'S HERE Para 12369

NOTE: - WALK EASY .. has composer credit: Jumius Cobbs (sici)

JUNIE COBB'S HOMETOWN BANO: Johnny Dodds(clt), Junie Cobb(alt), prob. Tiny Parham(pno), Eustern Woodfork(bjo).

chicago, August, 1926

Para 12382

Voc 1204

Vic V-38023

Vic unissued

2619-3 EAST COAST TROT 2620_3 CH1CAGO 8UZZ

NOTE: - CHICAGO BUZZ has composer credit: H.S. Parham.

PICKETT_PARHAM APOLLO SYNCOPATORS: B.T. Wingfield(cnt), Charlie Lawson(tbn), Junie Cobb(cIt/alt), unknown ten. Leroy Pickett(vln). Tiny Parham(pno), Jimmy Bertrand(?)(dms). Chicago, ca. Oecember, 1926

4053-1 ALEXANDER, WHERE'S THAT BAND Para 12441

4054-1 MOJO STRUT

NOTE:- Cobb is not identifiable by ear with certainty. Personnel from Rust's Jazz Records.

JUNIE C. COBB AND HIS GRAINS OF CORN: Jimmy Cobb(?)(cnt), unknown clt, Junie Cobb(ten), Jimmy Blythe(pno), prob. William Lyle (sbs), Buddy Burton(dms) Chicago, August, 21, 1928

C-2252-A.-B ENOURANCE STOMP

C-2253- YEARNING AND BLUE

NOTE:-There might be some connection with the July, 1928 session by the STATE STREET RAMBLERS.

The clarinet player seems to be the same man. As for the rhytm section, mxs 2254/55 were cut by THE MIONIGHT ROUNDERS (both titles have "Blythe" in their composer credit).

JIMMIE NOONE'S APEX CLUB OF.CH.: Jimmie Noone(clt), Joe Poston(alt), Alex Hill(pno), Junie C obb(bjo), 8ill Newton (bbs), Johnny Wells(dms). Chicago, December 6, 192B

> SOME RAINY DAY C-2640-Voc 1240

NOTE:-For this and the following Noone sessions Rust's Jazz Records is not olways reliable! E.C. CORB AND HIS CORN EATERS: Junie Cobb(?)(cnt), Cecil Irwin(clt/ten), Jimmy Blythe(?)(pno), Jimmy Bertrand(dms/ gylo) Chicago, December 10, 1928

> 48711-2 TRANSATLANTIC STOMP

BARRELHOUSE STOMP 48712-1

NOTE: - The cornet sounds uncertain technically. This might be Junie Cobb, especially as the clt/ten. does not sound like him at all. He might even be the pianist!

STATE STREET STOMPERS: Junie Cobb(clt/alt/vcl*), Thomas A. Dorsey(pno/speech@), Hudson Whittaker(gtr) Jimmy Bertrand(dms). Chicago, Oecember 14, 1928

> *ROLLING MILL STOMP 48755-2

@PANAMA BLUES 48756-2

NOTE:-Details from Rust's Jazz Records.

JIMMIE NOONE'S APEX CLUB ORCH.: George Mitchell(cnt), unknown tbn, Jimmy Noone(clt), Joe Poston(alt), Alex Hill(pno), Junie Cobb(bjo), Bill Newton(tuba), Johnny Wells(dms),*Noone and Poston(vcl.duet), @Unknown male vcl.

			Chicago, Oecember 27,1928	
	C-2710-AB	*IT'S TIGHT LIKE THAT	Voc 1238	
		*LET'S SOW A WILO OAT	• •	
	C-2712-	@SHE'S FUNNY THAT WAY	Voc 1240	
JUNIE C. COSB		INS OF COPN: Prob, Jimmy Cobb(cnt), Junie Cobb(clt/ten), Jimmy 8lythe(?)(pno), Frankle	
		prob. William Lyle(sbs), Buddy 8urtcn(dms/wbd/vcl*)	Chicago, February 7, 1929	
	C-2920-A	SHAKE THAT JELLY ROLL	Voc 1263	
	C-2921-A			
Woods out.	ŕ		Chicago, February 9, 1929	
	C-2940-C	SMOKE SHOP ORAG	Voc 1269	
	C-2941-0	800T THAT THING		
		ianist might be Garnell Howard		
KING MUTT AND HIS TENNESSEE THUMPERS: Punch Miller(?)(cnt), prob. Junie Cobb(clt), Jimmy Blythe(pno), unknown				
bjo/gtr, prob. Buddy Burton(dms/vcl) RICHMCNO INDIANA February 12, 1929				
0,0,5, p	14789-A	8LYTHE'S STOMP	Champ. 15929	
	14790-A	SHAKE YOUR SHIMMY	Spt 9432	
	14791	GRIGINAL STUMPS	Spt 9431	
	14792-A	ST. LOUIS BOUND	Unissued	
	14793	GOOD TIME MAMA	Gen 6844, Champ 15696, 40043,	
	14: //		Spt 9369	
	14794	MAXWELL STREET STOMP	Gen 6796, Champ 15696,40043,	
	14774	Milliamer Styles 1 Alexander	Spt 9431	
	11.704	NUT HOUSE STOMP	Gen 6796, Spt 9369	
	14796	1 WANNA GET 1T	Gen 6844, Champ 15929	
	14797	I KUMMA OCI II	Spt 9432	
	NOTE: Cham	pions as FRISKY FOOT JACKSON, Supertones as GRAVEYARO		
		from this session. There might be a second reed man o		
THE STATE STATES			Chicago, Feb. 26, 1929	
JIMMIE NOONE		ORCH. (as for Oec. 6, 1928)		
	C_3005-	ST. LOUIS BLUES	Swaggie 33787	
	C-3006-	CHICAGO RHYTHM .	Voc 1267	
		I COT A MICEDIA	Chicago, March 2, 1929	
	C=3031=	1 GOT A M1SERY	voc 1267	
WINDY RHYTHM KINGS: Prob. Jimmy Cobb(cnt), Junie Cobb(c1t/ten), Ernie Smith(bsx), Jimmy Blythe(?)(pno), unknown dms.				
		COUTU AFFIR CAN CALLED	Chicago, April , 1929	
	21255-1	SOUTH AFRICAN BLUES	Para 12770	
	21256-1	PIGGLY WIGGLY BLUES		
JUNIE C. COBB AND HIS GRAINS OF CORN: Jabbo Smith(?)(cnt), Junie Ccbb(alt/ten), unknown bar, Jimmy Blythe(pno),				
uknown bj c, b			Chicago, October 24,1929	
	C-4691-A	ONCE OR TWICE	Voc 1449	
		is the correct mx. number!		
JUNIE COSB W	D H1S BANO:	Instrumentation and personnel unknown.	Chicago, April ,1935	
	90289-A	EVERYWHERE YOU GO	Oecca unissued	
	90290-A	JOE LOUIS CHANT		
		SOME NOTES ON REPORTED JUNIE COBS RECORDINGS		
MA RAINEY, ac	c. by her Ge	orgia Boys: prob. 8.T. Wingfield(cnt), unknown clt,pho	. Chicago, ca.Feb. ,1927	
, , ,	407-2	WEEPIN' WOMAN BLUES	Para 12455	
	408-2	SOON THIS MORNING	Para 12438	
		field is identifiable by comparison to his work with (-	
		The clarinet does not resemble Dodds nor Cobb. O'Bry		
חטר רטטגי נסו				
DOC COOK: Cobbis presence was rumoured for the last Doc Cook session(march 30,1928), but he is not identifiable				
by ear. KANSAS CITY TIN ROOF STOMPERS: Punch Miller(?)(cnt), Cecil Irwin(?)(clt/ten), Ernie Smith(bsx), Frank Melrose(pno),				
			Chicago, March 15,1928	
Tommy Taylor		my 8ertrand(xyl)		
	C=3127= C=312B=	AUNT JEMIMA STOMP ST. LOUIS 80UNO	8r 7066	
		t and clt/ten are definitely <u>NOT</u> the Cobb brothers, as	s far as aural evidence can tell.	
		and delification delitities y and the same of differ by the	The sector by to bridge worth toward	

KANSAS CITY STOMPERS: unknown cnt, prob. Qarnell Howard(clt), Wrnie Smith(bar), Frank Melrose(pno), Tommy Taylor(?)

NOTE:-The cornet is NOT played by Cobb. It might be Punch Miller agair.

Br 7091

(dms)?, Jimmy Be rtrand(xylo)

C-3761-

C-3762-

SHANGHA1 HONEYMOON

GOOO FEELIN! BLUES

ANY COMMENTS/CORRECTIONS/ADOITIONS WELCOME !!! 5

MY RECOLLECTIONS OF ISHAM JONES 1932 - 1935 by Harry G. Avery

I have been following with great interest the correspondendence generated by John McAndrew's fine article on the old Isham Jones band in Issue 68. A good deal of valuable historical data has been brought to light regarding one of the outstanding groups of all time but there are still a few holes which require filling in if possible. During one of the periods in question - 1932 to early 1935 - it was my privilege to see and hear this band in person at fairly regular intervals and some of my recollections may help fit together some of the remaining pieces.

Accordingly the following is submitted for what it's worth, Much of it was accumulated from my own observations of the band during the period, and from various conversations with members of the group, However, the memory can play some fanciful tricks after thirty years or more and I wouldn't want to bet the old homestead that everything I cite is 100% accurate. The approximate dates of changes in personnel are especially hard to recall and while I have been able to check some of these out with various sources, I have to admit that they are at best reasonable estimates. Anyway, let's start with the makeup of the band when I first saw them in the early summer of 1932 - in Chicago, I'm sure, although I cannot recall where they were playing at the time.

1st TRUMPET: Johnny Carlson - Carlson had been with the band since around 1930, I think, and remained all during the period in question.

2nd TRUMPET: George Thow - Thow was the hot soloist and also played lead on the ride numbers. He remained until about mid-1934 when he left to join the Dorsey brothers first regularly organized group. He was replaced by Peewee Irwin who stayed until early 1935 when he left to take the second chair with Ray Noble's original American orchestra. He was succeeded by Chelsea Quealey who remained until 1936 or later, long after the period in question at any rate,

3rd TRUMPET: Clarence Willard - I'm a little vague here and it might be that Billy Scott was still with the band the first time I saw them. However, Willard sticks in my mind and he was with the group all during this period, ending up as 1st trumpet with the band when Woody Herman eventually took over,

1st TROMBONE: Jack Jenney - Jenney also played all the hot solos during the time he was with the hand. He apparently left in the late spring or early summer of 1933 and joined Mal Hallett. At least the next time I saw him (that summer) he was with that band - another tremendous group who unfortunately never made a record and have therefore been neglected by the historians. At that time Hallett had Frank Ryerson Mick McMickle and one of the Skiles boys (Teddy?), trumpets: Jenney and another trombonist whose name can't recall; Toots and Vic Mondello, Spud Murphy and Pete Johns, reeds; Frankie Carle, piano; Krupa, dnims; Joe Cabonero, bass; ? , guitar; and to my mind one of the all-time great vocalists, "Skin" Young of the old Whiteman stable. Sorry for the digression but it was a band well worth remembering. Anyway, back to the Jones' trombone section; Jenney was replaced by Sonny Lee who remained until at least 1936.

2nd TROMBONE; Red Ballard - Ballard was around until mid-1934 when he left to join Benny Goodman. And here's where I run into trouble! I thought that Red was replaced by Mark Bonnett but Yaner says (via Dave Kingsbaker - RR 70) that Earle Hagen came in at that time, This, however, must have been for a comparatively short period as 1 remember Hagen very well - a fine trombonist later with Noble, TD, Pollack, etc. but do not remember ever having seen this early or with Jones. At any rate Bennett was in the band for quite a while and was, I believe, eventually replaced by Russ Jenner, but only at the very end of or after the period we're talking about.

REED SECTION: 1 can't pretend to remember all the details regarding this section although there were not too many changes as I remember. Yaner played first alto and was clarinet soloist until he left, I think at the same time as Irwin, to join Ray Noble. Saxle Mansfield was with the band continuously during the period and I guess the third guy I remember fairly well was Vic Hauprich who I believe moved over to the first chair when Yaner left. The other names I've seen mentioned - Gentry, Langsford, Macey, etc. - don't ring a bell. One thing I do know is that, despite numerous statements to the contrary. Woody Herman was never a regular member of the band during the early part of this period. The first time I remember seeing him in the band was in either late 1934 or early 1935, Joe Stoikowitz, RR 69, cites a Woody vocal on Br. 6349 which should date from the summer of 1932. This could well be - I don't recall ever having heard this record - but would not necessarily mean that Herman was a member of the hand since Iones was not averse to going afield for recording vocalists when he felt the tune deserved unusual treatment. As for example his use of Harlan Lattimore (not Russ Columboasked by Stoikowitz) on "Poor Butterfly" or Art Jarrett on both sides of Br. 6202. If memory serves correctly at the time "Got The South In My Soul" was recorded Herman was a member of Tom Getun's Orchestra who were also waxing for Brunswick. Perhaps there is some

STRING SECTION: Nick Hupfer (this is the correct spelling I'm sure), 1st violin and arranger. Eddie Stone, second violin. Both of them with the band all during this period. In the very early few months of the period there was a 3rd violin whose name I never knew but he was replaced almost immediately by Joe Martin.

RHYTHM SECTION: Piano - Jiggs Noble, Later replaced by Howard Smith but not until 1935 or later, I think. Guitar - Jacque Blanchette, who left in early 1934 to join Casa Loma. I can't recall his replacement, Brass Bass - Joe Bishop. All during the period under discussion. String Bass - Early one unknown to me but this must have been Dick Kissinger, named by Yaner. He was replaced by Walt Yoder - sometime in 1934. I believe. Dmms - Wally Lageson. All the way as far

And that about sums up the details I can recall concerning the band during that period. As previously pointed out I cannot vouch for the fact that every change took place exactly as I have outlined them. One would have to see the band week in and week out to be sure of such facts and unfortunately this was not possible in my case. However, those individuals I have named were certainly the backbone of the band over a considerable

Having gotten this far perhaps I may be allowed to reminisce a bit about the group and to expound a few theories on what made it the grand aggregation it turned out to be, First, certainly, was the absolute control exercised over the band by Jones himself. He was an unusually strict disciplinarian, knew exactly how he wanted each number interpreted, and accepted nothing less than what he considered perfection. When the band was on the stand everything was strictly business with little of the usual clowning around so prevalent in most dance orchestras. And even the slightest apparent inattention to the business at hand was liable to reward the offender with a look and a nod of the head which left little to the imagination!

The next greatest asset of the band was the magnificent quality of the manuscripts turned out by the arranging staff, particularly those from the pen of Gordon Jenkins. These were vastly superior to the great majority of crap being turned out in the early 30's and it took extremely capable musicians to cope with them. I remember some of Jenkins' brass scoring for 2nd trombone and 3rd trumpet which would have made the average first chair soloist break out in a cold sweat! But the dance band field was full of completely competent musicians in those days - times were tough, jobs were few and far between, and only the best could hope to survive. Take, for example, the Paul Whiteman band of the day - still full of the great men from the golden age group of 1927-29 - musicians who could cut anything that any arranger ever laid in front of them. Then consider their recorded output of the same period - some of the most banal tripe ever committed to wax. Most of the difference is accounted for by the quality of the arrangements - and Jones' were superlative. 6

In trying to analyze the performance of the musicians themselves at least three men stand out as contributing that extra something which made for their unusual overall sound, And here I am speaking primarily of their work on ballads and not of what I consider the lesser of their attributes, the hot numbers. On the latter their work was precise and competent, but seldom exciting. It was seemingly a rather disciplined brand of hot - in some cases not too far removed from the Casa Loma idiom, George Thow and Sonny Lee were fine hot soloists and occasionally Yaner on clarinet and Mansfield would come up with worthwhile efforts. But there were few occasions when the band actually produced what you could term a swinging performance.

In the interpretation of ballads, however, they were a group without poer. The brass team of the earliest period - Carlson, Thow, Willard, Jenney, Ballard have never, in my opinion, been equalled on this type of music. Carlson was a standout - by all odds one of the greatest lead trumpets I have ever heard in over thirty-five years of exposure to the best in the country. He was a tremendous soloist - listen to the muted upper register release in the third chorus of "A Million Dreams" or the open horn in the first 16 bars of "Just Born To Be Lonesome". But even greater was his phrasing of section leads and his highly individualistic approach to modulations. Examples of his work in both respects abound in the Jones Victor records and 1 find it hard to cite any particular title as being better than any other. Without him the band would not have been the same.

Mansfield's tenor sax was equally important. Here was a truly individual stylist with a command of his instrument that was really amazing. He had an extremely sonorous tone and was an absolute master of the art of dynamics. As for example his interpretation of the verse on "Blue Prelude". Many arrangements were scored so that he lead the reed section, as on the first chorus of "You're My Past, Present and Future."

Last of the irreplaceable trio was Joe Bishop. His brass bass artistry (I seem to recall him playing a recording bass rather than a tuba on a number of occasions) provided the band with a wonderful founda-

Attributing the tremendous impact of this band to any three individuals is, however, grossly unfair, since it was the combined efforts of the entire group which spelled perfection. Each man was an accomplished musician in his own right - otherwise I doubt that Jones would have tolerated them past the first rehearsal.

Incidentally, the group made at least one short subject movie around late 1932 or early 1933. This, as I remember, spotted both Eddie Stone and Joe Martin in vocal numbers and also featured one of Gordon Jenkins fine arrangements of some light classical number, the title of which escapes me.

Before I close there is one question that someone may be able to help me with. Was the guitarist who preceded Blanchette with this band Frank Sylvano? He appears as vocalist on many of their Brinswick sides between 4907 and 6161 inclusive.



Forgotten Musicols and Neglected Songs

The Iess successful shows have often had much firstclass music, but much of it has been either snarsely recorded or not at all. It is true, the major companies are now turning to the off-Broadway type of simpler presentation, but few are inclined to reconsider the available gold to be mined in the forgotten in-betweener grateful for them as two of the four she sings had not, of yesterday, or even the then smash hit that came along before electrical recording which may be every bit as deserving of a permanent niche in the annals of popular music as the perennially repeated OKLAHOMA, KING AND I, MY FAIR LADY and CAROUSEL, and one would suppose, from catalog listings dating back to the first microgroove LPs, that there was exactly one good musical between 1907 and the late twenties: The Merry Widow, At least, If not entire scores, then there should be selections from the better examples of their genre in countless repertoires to do homage to the songs between THE MERRY WIDOW and HELLO DOLLY that deserve it.

There have been token examples in this direction, usually made, bravely, by some fly-by-night label that risked extinction in attemptin gthe venture, within the last few years: STRAND did LEAVE IT TO JANE, a courageous try, even if it was being done off-Broadway at the time. They folded not long after. Then another obscure company tried BEST FOOT FORWARD, More recently, EVERGREEN came through with a two-record set of VINCENT YOUMANS memories, an expert compilation, albeit several of the enchanting melodies were confined to duo-pianos. BAMBALINA and WILDFLOWER rank with the most memorable of all show tunes, and were deserving of having their delightful lyrics reprised. Likewise I KNOW THAT YOU KNOW (OH, PLEASEI), DRUMS IN MY HEART (THROUGH THE YEARS), THE ONE GIRL (RAINBOW), GREAT DAY (GREAT DAY), I'M GLAD 1 WAITED (SMILES). RISE 'N SHINE (TAKE A CHANCE) and several of the melodies from the film, FLYING DOWN TO RIO, Notwithstanding, we must be thankful that these numbers were done at all, most of them never having been waxed since the year the shows appeared, if then,

Ben Bagley had a hand in this, which probably paved the way for the appearance a little later of his COLE PORTER REVUE (don't ask me to list the whole title, pleasel) on Columbia, which, although highly commendable, still seemed inferior to his previous RODGERS manage. An exciting performance. The folk songs are: AND HART REVISITED and COLE PORTER REVISITED on GOOD MORNING BLUES, IN THE EVENING, RED RIVER, independent labels. Too many of the Revuers were used FARE-THEE-WELL, EVIL-HEARTED ME, EASY RIDER ensemble and are bit on the ragged side, and even some and HOUSE OF THE RISING SUN. of the individual songs seemed to have been mished through, Carmen Alvarez' MAKE 1T ANOTHER OLD FASHIONED, PLEASE and MOST GENTLEMEN DON'T LIKE LOVE, for example. The 'Revisited' compilations are considerably more disciplined; and those marvelous songs! Most of them from DuBARRY WAS A LADY. PANAMA HATTLE RED, HOT AND BLUE and FIFTY MILLION FRENCHMEN and many which never were recorded previously. It is particularly noteworthy that not even a token original cast recording was made of any of the DUBARRY WAS A LADY music, despite its being a smash hit with ETHEL MERMAN, BERT LAHR, DAN DAILEY and BETTY GRABLE, Not even the great ETHEL MERMAN was asked to make a single side from the show. In the PORTER REVISITED notes, Ben Bagley refers glowingly to DAVID ALLEN, who sings some of the material on the record, mentioning Allen's album, DAVID ALLEN SINGS JEROME KERN. This is a decidedly lightful reading, and the Don Costa accompaniment is worth-while album, almost totally unknown, on the defunct World Pacific label, but which is well worth tracking down if you are a show-tune buff. The songs are: A SURE THING (a never mentioned tidbit from the film, COVER GIRL), DEARLY BELOVED, I'M OLD

FASHIONED, LOVELY TO LOOK AT, THE WAY YOU LOOK TONIGHT, FOLKS WHO LIVE ON THE HILL, LONG AGO AND FAR AWAY. I'VE TOLD EVERY LITTLE STAR, ALL IN FUN and IN LOVE IN VAIN, Strangely, almost all are from Film scores, but only two of them are almost never performed. The RODGERS AND HART 'REVISITED' has more unappreciated songs than the Porter, several from CHEE CHEE, of which more later,

SANDRA CHURCH, who was Gypsy in GYPSY, did an album of unusual numbers, including a few that have long languished unsung: The beguiling WILD ROSE (SALLY), the charming Kern interpolation into EDDIE FOY'S 1905 EARL AND THE GIRL, HOW'D YOU LIKE TO SPOON WITH ME?: OOH! THAT KISS is an overlooked delicacy from ED. WYNN'S LAUGH PARADE in

Another VINCENT YOUMANS album turned up, and before the EVERGREEN double one; on 20th-FOX, LIKE TIME ON MY HANDS, by TIL DIETERLE, who is a pianist and sometime singer who isn't an ideal interpreter of the delicate Youmans silhouettes; still, she is fairly expressive in the numbers she sings and we are to my knowledge, been previously recorded; Both are from the almost unknown 1929 Libby Holman musical, RAINBOW, with a fine score and an unfortunate book which put an end to it almost before it got its feet on eminently worthy of Youmans' more successful scores. They are sung in a tentative, small voice by MISS but hasn't the equipment to produce it; still, one can't have Libby Holman doing all Libby Holman songs ... but as you must know, if you keep an eye out for such things, Miss Holman HAS turned up on records again, and on several of her famous numbers but just as many folk songs such as she has been devoted to for the past two decades.

Mercifully, most of what she originally had is still there, with an added dimension of drama, which was sometimes lacking in her renowned Brunswick releases of the thirties; on the other hand, perhaps there is a shade too much of it here and there on Libby's new EVERGREEN album, She does, enticingly, BODY AND SOUL SOMETHING TO REMEMBER YOU BY, LOVE FOR SALE, SHIP WITHOUT A SAIL, MOANIN' LOW, CAN'T WE BE FRIENDS and I WANT A MAN, all of them intense and torchy. They will disappoint neither the original Holman fans nor the tone testers, and it's just a pity EVERGREEN didn't give us one complete torch album and one of folk songs. Perhaps if this is successful they may repeat.

Miss Holman is accompanied by her concert pianist, GERALD COOK, whose arrangements she also uses. His solo backing is startlingly original and some might think of it as a bit obtrusive, but so seldom does a popular accompanist really become one with the singer that for my taste he is perfect. His chording and nuances blend almost exotically with the still thick, husky reed of a voice so that they achieve a unity that few duos ever

Another of BEN BAGLEY'S 'REVISITED' series is the JEROME KERN, with a pistache of twelve Kern dominoes. some outstanding, others not up to the master's highest standards. They include another pair of lost themes from COVER GIRL, PUT ME TO THE TEST, engagingly done by BOBBY SHORT, and MAKE WAY FOR TOMOR-ROW trioed by SHORT-BARBARA COOK AND CY YOUNG. GOOD MORNING, DEARIE (COOK-LANG-YOUNG) and BLUE DANUBE BLUES (COOK-SHORT) have not. I think, seen the light of day since they graced GOOD MORNING. DEARLE in 1921, and SOME SORT OF SOMEBODY, from VERY GOOD. EDDIE in 1915, hasn't been heard from in decades. While we're on Kern cameos, there is an interesting interpretation of the mistily beautiful ONCE IN A BLUE MOON from "STEPPING STONES" on a new LP by JOHNNY JANIS, a singer new to me, and somewhat derivative, but he does give this number a sensitive, demuch less gimmicky than one might expect. The only other version of this lovely lullaby of recent years was one by the magnificent MABEL MERCER on one of her Atlantic LPs, and it remains the best i have heard on

A real find for today, however, is an AVA LP, apparently unheralded and just about the last release on that promising label before it gave up the ghost, It is REMEMBER THESE; one side has five great Rodgers and Hart songs from CHEE CHEE, some of which were also done on one of the "REVISITED" released, but not with the finish and aplomb bestowed on them here by BETTY COMDEN herself, whose thrilling interpretations are aided by RICHARD LEWINE (pno), GEORGE DUVIVIER (bass) and MUNDELL LOWE (gtr), and shoe does them exactly as they were intended. The reverse is a group of even rarer jewels from GEORGE and IRA GERSHWIN's TREASURE GIRL, which some have heard about but few have heard. These are: DEAR OH DEAR, MOON OF MY DELIGHT, SINGING A LOVE SONG, I MUST LOVE YOU and BETTER BE GOOD TO ME, little gems every one of them, and widely divergent in their unhackneyed individuality. Evidently a series of similar unknown shows was contemplated, as this LP is marked Volume 1. It was really too ideal to survive, but we may at least be appreciative of the one volume and hope wistfully that some day, before it is too late, some courageous label will carry on what Ava so admirably began.

For anyone who is interested and not aware, SMITH AND DALE did transfer a sampling of their ageless skits to grooves other than the dolefully inadequate hom reproductions of forty-five to fifty years ago. They may be heard, and very the Broadway ground. The songs are, WHO AMI THAT acceptably, too, on JUBILEE 2035, on which they once more YOU SHOULD CARE FOR ME and I WANT A MAN, each go through DR, KRONKITE AND HIS ONLY LIVING PATIENT, ADVENTURES OF SHNAPPS AND STRUDEL, THE TAX CON-SULTANT and THE BOSS AND THE CHEF, two to a side, DIETERLE who knows what should be done with the songs and it all comes over hilariously and is sometimes sidesplitting. It is labeled AT THE PALACE WITH SMITH AND DALE and it will be a gold mine for those who ever witnessed the maybem and murder at the Palace or anywhere else or

A parting fillip for devotees of old songs: JIMMY CARROLL on CANDLE LP 301. Jimmy did a number of the operettas that came out on VICTOR in the late forties and were transferred to CAMDEN in the late fifties and early sixties (The AL GOODMAN series including SWEETHEARTS, ROBERTA, FAMOUS SONGS FROM FAMOUS MUSICALS). On the CANDLE LP, he does smooth, straight versions in his pleasing tenor of MEMORIES OF YOU. A LITTLE STREET WHERE OLD FRIENDS MEET, YOU'RE IN LOVE WITH EVERYONE, THE ONE ROSE, I'M GETTING SENTIMENTAL OVER YOU, TOGETHER. WHEN YOUR OLD WEDDING RING WAS NEW, WAS IT A DREAM HOME SWEETHEART OF SIGMA CHI and those memorable old ballads of 1924. HONEST AND TRULY and DREAMY MELODY, two of the least recorded songs of the last four decades. These have nothing to do with old musicals, it is true, but they are as melodious and worthy as the best of the show tunes and about half of those on this one LP are much more deserving than many that are done over and over and over into Infinity but not, unfortunately, oblivion.

COMING ATTRACTIONS IN RECORD RESEARCH

REGARDING BACK ISSUES. CET 'EM WHILE THEY 'RE AROUND, A WORD TO THE WISE IS SUFFICIENT.

Well the New Flexo "Label of the Month" photo in the last issue was still no bargain but we'll have to consider it good enough as enough of the label was legible to enable one to see what it looked like! Three tries to get something clear enough to make out is too much, Let's get on to other matters.

AJAX (cont.): Walter C. Allen has been digging through the files of the Chicago Defender again and has come up with some more Ajax ads which give some more information on Ajax issues for our Ajax Catalog (see issues #45 to #62). Here's a summary of what's listed in these ads with full details for those which were blanks in our original listing.. April 4, 1925 - Lists 17113, 17114, 17116, 17117, 1711B and 17123, April 18, 1925 - Lists 17112, 17115 and 17119, 17115; The Prisoner's Song, acc. gtr, vln, humming. Only one title given and no artist credited. 17119: Where's My Sweetie Hiding/Southern Rose, No artist credits given. April 25, 1925 - Lists 17124, 17125, 17126 and 17127. 17124: Memphis Blues by Monette Moore and Texas Trio/All Alone by Monette Moore, May 30, 1925 -"New sryle records" with fuller tone etc. (Apparently referring to the electrical process without actually saying so in so many words). Lists 17130, 17131, 17132, 17133, 17134, 17135 and 17136. THIS EXTENDS THE KNOWN RANGE OF AIAX TWO HIGHER NUMBERS 1111 17130: I Had Someone Else Before I Had You/Don't Try To Cry Your Way Back To Me, Both by Banjo Pete, This duplicates Apex 695 which we listed In issue #55 and shows it was issued on Ajax. Masters are given with our listing of Apex 695; composer credits are (Stanley) for I Had Someone ... and (Kelly-Welling) for Don't Try ... 17131; He Was A Good Man (But He's Dead And Gone)/I Ain't Got Much (But What I Got, Oh My), Both by Ethel Ridley, Ukulele, Acc. by Memphis Bob, 17135: Ain't Trustin' Nobody No More/Nobody Else Can Take Your Place. Both by Billy Higgins and Alberta Perkins, 17136: Devilish Blues/Ev'rybody's Blues, Both by Theodore West, clarinet blues. According to the Compo Ledgers, West recorded Ev'rybody's Blues (masters 178B and 17B9) and Devilish Blues (masters 1790 and 1791) on April 30, 1925 in Montreal.

Whether 17136 is the highest Ajax issue is still not known, We know that Compo discontinued the Ajax label somewhere in this area and further evidence that Ajax is definitely discontinued by the end of July, 1925, is that Walt says that Rudolph's Music Store in Chicago was advertising on July 25, 1925 and August 1, 1925 a big record sale with Ajax records given away free with each purchase. Looks as if they were liquidating their inventory of Ajax now that it was defunct. Free Ajax records! Enough to make one cry

LABEL OF THE MONTH: Perhaps we're doing this backwards, since this is the last of three different label designs, but eventually we'll get to the earlier ones. The label is BELL, and this version of same we usually refer to as "piper" label Bell. The background is either black, blue or red with the outer circle, the "piper" design, the name "Beil", Patent Office credit and maker's credit in white and the ornamental design around the label name and all titling in gold. Details for our illustrated example, Bell 411, is; Bell 411 - A. Honey Bunch (Cliff Friend)/B. Somebody's Lonely (Davis-Gold). Both sides as by California Syncopators. No masters are to be found. By aural comparison we have been able to identify the "A" side as ERL-Consolidated master 3874 which appears on Wise 3000 as by Harry Hanover and His Orch. The "B" side, in like fashion, has been found to be master 3B71 which appears on the reverse of Wise 3000 as by Marlborough Dance Orch.; and, renumbered 43050 (which is identical to 3871 by SAC) on Emerson 3030 as by California Melodie Syncepators.

Two catalog series are known on this label. One series, which we'll call the popular series, includes dance, vocal, and a few vocal blues selections, has a known "piper" label range of Bell P-233 to Bell 617 (the "P" prefix has not been seen beyond Bell P-313). All have a black label except P-255-256-257 and 262-



blues and Original Memphis Five couplings, but whether this or the numerical range in which they occur is the determining factor is unknown,

(at least it begins as such), has a red label and its piper" range extends from Bell 1112 to Bell 1191. Beyond about Bell 1162, when it becomes Gennettderived, the series turns into a melange consistingly mostly of spirituals, vocal blues and folk selections,

Since the majority of "piper" Bell sides show no master numbers, they long were baffling, but systematic 5790-WHAT DO YOU THINK MY HEART IS MADE OF LUCKY effort has by now traced a large number of the unmarked sides to their sources. Plaza masters in the 5000-6000 range are used on many sides (but not all), up to Bell 400 and a little past. Some in this range Bell's own recordings -- such as Hazel Meyers' Bleeding Heart Blues (26092) on Bell P-255-A.

ERL-Consolidated masters often are used from the Bell mid-300's up to the low Bell 500's. Plaza masters briefly reappear in the mid-500's. Then, at Bell 56B and thenceforth, Bell draws all of its recordings from Gennett. This does not exhaust the list of sources; there are scattered examples of recordings from Paramount and elsewhere.

The "piper" label range evidently begins in 1923. Bell P-236-B, That Big Blonde Mama, as by the Golden Gate Orchestra, was recorded Aug. 9, 1923 at Independent Recording Labs for Arto by the California Ramblers. The Bell release of October 1927 marks the first use of Gennett recordings; and the dates of these recordings indicate that the final demise of the Bell label came in 1928.

The Bell record began as an Arto-group label, using Arto recordings. Use was claimed of the Bell trademark "since November 23, 1920," for phonograph records, The Bell trademark was registered (oddly, not until 1926) in the name of the Bell Record Corporation, 3B Clinton Street, Newark, N.J. (Geo. W. Beynon, President), "assignor to W. T. Grant Company, of Lynn, Mass.

A special "piper" Bell advertising side (issued with Bell 324-A as its reverse) said; "This is station BRC at 38 Clinton Street, Newark, broadcasting a program of good cheer, education, and refinement in music. For the past 10 years the Bell record, made for and sold exclusively by the W. T. Grant Company, has held a place In the hearts of the people ... " The price, it added, was and always had been 50 cents for a doublefaced 10-inch disc.

An early black-and-gold Bell label included a picture of a Bell and the words "A Bell Like Tone"; a later label, also black-and-gold, omitted these features. The "piper" label followed.

PLAZA 5000 SERIES: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the label and catalog numbers from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. Se most of the subsequent columns for the listings. Please note that the gaps in our data are increasing in number and size at this point in the 5000 series. This is probably due to the fact that many of these masters are being issued only on Oriole, or only on Oriole and Domino. and not on Banner and Regal, So the chances of finding them are reduced with the number of records on which they appear. Your help is EVEN MORE URGENTLY NEEDED IN THIS RANGE!

We have used up too much space with other matters to go into our listing of corrections and additions to Brian Rust's "Jazz Records, 1897-1931" (Second Edition) which we have been running in previous columns. We

hope to continue with this project next time. When we have finished with Rust we'll do the same with the Dixon-Godrich "Blues & Gospel Records, 1902-1942."

That winds us up until next time. We would appreciate it if you'd go back to the final paragraph of the column in issue 70 for our request for data needed on records for our various research projects. Send data and comments to us at Salem Road, RFD 2, Pound Ridge, New York 10576, or c/o this magazine. We are now working on a numerical catalog of Grey Gull and its various labels (Madison, Van Dyke, etc.), so prepare for requests for data on missing catalog numbers in these series! Until next time, keep digging.

PLAZA 5000 SERIES (continued)

263, which have blue labels. These happen to be vocal 5782-PETER PAN(I LOVE YOU) (Pat mx 105623-Pe 14531) _IMPERIAL DANCE ORCH. THUT JADWN-RE 9769 5783-BABY CLOSE YOUR BLUE EYES - JAMES CLEMONS -OR 307 5784-I'M GONNA TRAMP, TRAMP, TRAMP - ERNEST HARE -8A 1478 The other series, which we'll call the standard series 5785-PLEASE BE GOOD TO MY OLD GIPL (Fed mx 2579)

_ARTHUR FIFEDS -8A 1478 5786-A GOOD MAN IS HARD TO FIND - MAMIE ROMER - OR 325 5787-BLIND MAN BLUES -NETTIE POTTER -8A Ih84 5788-HOT SAX -NEW ORLEANS JAZZ BAND -DO 3429 5789-THE WEST TEXAS BLUES -BOOKER'S JAZZ ABNO -DO 3474 STRIKE ORCHESTRA A15 RG-

5791-1 M NEEDIN YOU -BILLY JAMES ORCHESTRA -OR 314 5792-DAY IN AND DAY OUT -OFICE DANCE ORCH. OR 317

5795-LA SERENATA - ORIOLE DANCE ORCHESTRA - OR 315 5795-MARGUERITA -HOLLYWOOD DANCE ORCHESTRA -DO 3470 5798-

5799-A WALTZ IN THE MOONLIGHT AND YOU _ROY COLLIN'S ORCHESTRA _08 320 5800-NOBODY KNOWS THE WAY I FEEL DIS MORNIN!

_CLEMENTINE SMITH -BA 1486

5802-IN THE SHADE OF SHELTERING TREE _HOLLYWOOD DANCE ORCH -BA 1177 5803_HOW DO YOU DO _ SIX BLACK DOMINOS. -D0 3554 5804-VILL YOU REMEMBER ME _ IMPERIAL DANCE DECHESTEA -BA 1475

5805-WHEN YOU AND I WERE SEVENTEEN -HALL AND RYAN _BA_ILBO -BA 1480 OR 5806-HONEST AND TRULY _ARTHUR FIELDS 5807-MANDARIN -IMPERIAL DANCE ORCHESTRA -8A 3454-5808_COLLEGIATE WALK _MISSOURI JAZZ BAND _RE 9789 3/A

5809-RIVER OF DREAMS -ORIOLE DANCE ORCHESTRA -OR 546 5810-1'LL SEE YOU IN MY DREAMS -FLETCHER HENDERSON'S _BA_TL70

58II-WHY COULDN'T IT BE POOR LITTLE ME _FLETCHER HENDERSON'S ORCH _BA 1476

19134) (TO BE CONTINUED) Rilly langer

(**WHERE ARE THEY NOW ** (Contid from page 2**)

a small role in the film, The Art of Love, in which he chased Elke Sommer, but round up with ETHEL MER-MAN, Remember CLAUDE HOPKINS who had a band for ages at the famed ROSELAND ballroom on Broadway where he broadcast much & recorded some? Well, HOPKINS recently had a hit combo at the NEVELLE COUNTRY CLUB in Ellenville, N.Y., ARNY FREEMAN who looks enough like his famed brother BUD FREEMAN to be BUD's twin, has been doing the part of the funny wealthy Latin UN diplomat in The CACTUS FLOWER on B'way, ARNY's also hilarious little "BYRRH-on-therocks" smile on that TV commercial. ARNY's coming up for a part in The Cliff Dwellers TV series. Drama critic GEORGE JEAN NATHAN's widow, JULIE HAYDEN, star of the original GLASS MENAGERIE, THE TIME OF YOUR LIFE, SHADOW & SUBSTANCE and other quality dramas has been teaching drama at the Dade Jr. College in Miami, Florida, EZZARD CHARLES, former heavy weight champion, has been making his home in Chicago where he's been employed by the state of 111, as a driver's license examiner. What will be a surprise to many of us is that EZZARD CHARLES plays string bass and has sat in with the best jazz combos at Birdland, etc. His kids bug him by playing R&R records.



GULF COAST SEVEN by Walter C. Allen

Columbia A 3916 Day Break Blues/Fade Away Blues (May 1923)

Instrumentation; trumpet, trombone, clarinet, doubling sistent with his style at the time. alto sax, alto sax, piano, banjo,

Columbia A 3978 Papa Better Watch Your Step/ Memphis Tennessee (Aug. 1923) Instrumentation two trumpets, trombone, clarinet,

alto sax, piano, banjo.

banjoist may be Sam Speed, "

Petsonnel: INDEX TO JAZZ (Blackstone), vol. 2) -"Perry Bradford or Johnny Dunn group" NEW HOT DISCOGRAPHY (Delaunay, 1948) p. 104 -"(Perry Bradford's Jazz Hounds) Personnel unknown. HOT DISCOGRAPHIE ENCYCLOPEDIQUE (Delaunay),

Vol. 1, p. 127 - same as for N. H. D. JAZZ RECORDS, 1897-1931, A to Z (Rust, 2nd edition 1962) p. 260 - for Co A3916 - "Johnny Dunn, Gus Aiken (cnts), Herb Fleming (?) (tbn), Buster Bailey(?)

(clt), Ernest Elliott (clt/alt), Perry Bradford or Leroy Tibbs (pno), John Mitchell or Gus Horsley for Co. A3978 - "Aiken omitted; Herschel Brassfield (clt/alt) replaces previous clt., and may be identifiable with it; Bob Fuller (clt/sop) added. The

JAZZ INFORMATION, June 14, 1940, for early Perry Bradford sessions: Gus Aiken, trumpet; Bud Aiken, trombone: Garvin Bushell, Hershal Brassfield, clarinets/saxes; Perry Bradford, piano; Sam Speede,

Gus Aiken - interviewed by Len Kunstadt - recalled recording DAY BREAK BLUES and FADE AWAY BLUES, John Mitchell (interviewed by Carl Kendziora and Hal Flakser, who played both records for him) - Co A 3916 - Johnny Dunn, Gus Aiken, ttumpets: Earl Grandstaff, trombone; Hershal Brassfield and Rollen Smith, reeds; Perry Bradford, piano; John Mitchell, banto.

Co A3978 - Definitely Aiken only; Bob Fuller, possibly Ernest Elliott, reeds; Mitchell not present.

COMMENTS: You can see that there is much disagreement about these sessions, One outstanding lack of consistency is that two personnels for the first session name two trumpeters; and for the other, with two trumpets, only one trumpeter is named. It is conceivable, of course, that the two records were confused or the notes transposed when Mitchell's identifications were reported to me. Does anyone else hear two trumpets on Co A3916? There are definitely unison trumpets on A3978.

Some possibilities may perhaps be confirmed or eliminated by study of the whereabouts of the various men proposed. As discussed in my previous article on Edith Wilson, Johnny Dunn, Earl Grandstaff and Hershal Brassfield were members of the Will Vodery orchestra with the Plantation Revue, and all went to England for four months, early May-Sept. 1923. They could not therefore have been on either of these sessions,

Gus Aiken had joined the Gonzell White company, a vaudeville troupe, in the spring of 1922, Personnel of the band with the troupe was given in several reviews in the Chicago DEFENDER, BILLBOARD, and similar references: Gus Alken, Harry Smith, cornets: Jack Frazier, trombone; Edward Lankford, sax; Arthur Ray, piano; Fred Crump, drums; possibly others. Earl Fraser, piano, later replaced Ray in Dec. 1922. Gene Aiken replaced Jack Frazier on trombone by late 1923, replaced in turn by John Anderson in 1924. There were probably some other changes as well, but Aiken was with the band from at least May 1922 through Nov. 1924.

The Gonzell White troupe went to Cuba about June 1923; and were so popular that they were held over several times, not returning to the USA until Dec. 1923. There are frequent references in the reviews from this period to Gus Aiken as a favorite with the audiences. Therefore, although it is gulte possible that he did, as he recalls, make the first two titles for both Columbia (A 3916) and for Paramount (under Perry Bradford's name) You do something to me/I'll string along with you/

in May 1923, it would have been impossible for him to be on the August 1923 date, even though it does sound much like him.

I doubt if Buster Bailey would have been in New York this early, although he had already recorded with Mamie Smith (according to his own recollection) in Feb. 1921. He was primarily based in Chicago during this period. He did not come to New York 'permanently' until he joined Henderson in Oct. 1924. It does not really sound like Bailey on either session, although his style might not have been crystallized to its Henderson form at that time.

Garvin Bushell was active in New York engagements (Willie Gant, etc.), and the clarinet work is quite con-

Bob Fuller had a clarinet style that is easy to recognize, and none of the clarinet work here is typical of him; it is quite possible that one of the saxes especially on the second session could have been Fuller, however,

CONCLUSIONS Co A 3916 Co A 397B prob. Gus Aiken two, unknown Trombone poss, Bud Aiken unknown Clarinet/sax prob, Garvin Bushell poss, Garvin Bushell. Alto sax poss, Ernest Elliott poss, Bob Fuller or Elliott prob. Perry Bradford prob. Perry Bradford John Mitchell poss, Sam Speede

AL GOERING vs BEN BERNIE Info, from Bob Gidney, West, Texas

Concerning Vocalion 15519 Master 4414 and 4491. Al Goering's Collegians "I'm Looking Over a Four Leaf Clover" and """ Means "I Love You!" This is the same record as Ben Bernie's "I'm Looking Over A Four Leaf Clover" and " -- Means "I Love You", which I already have on Brunswick, Did you know that these were the same and are all of them Ben Bernie?

Ed. note: Tie~in sounds solid, as Goering was the Bernie pianist at this time, Hope to do a Ben Bernie appreciation one of these days (personnels etc)

CARL RAVAZZA et al.

from Carl Koerbel, Santa Monica, California

Hi John McAndrew!

In your ramblings of singers & bands, past and present, one outstanding and almost completely unknown (Alameda, Calif.) Ork Leader turned Singer with a superb voice, far superior than most, is Carl Ravazza, former alumni of Anson Weeks & Tom Coakley, Ravazza inherited Coakley's Ork & recorded with same on Melotone & Bluebird. Later as a single recorded for Decca & Tiffany, would like to see you write an article on Ravazza as I'm sure there are some who still remember him.

Also what about giving recognition to the work horses of the Hotel Circuit, small bands like Henry King, Del Courtney (retired), Gtiff Williams (dead), Ernie Hecksher & a host of others lost in a music world of jazz names and no talent Beattle type singers or groups.

ISHAM JONES (re: RR 69, 70, 71)

letter from researcher, Joe Stoikowitz, Calumet City,

Dear John McAndrew.

Thank you for printing Kingsbaker's letter in RR#70 which gives me the personnel of Isham Jones' Victor orchestra.

And because you published my letter in issue #69 (a follow-up of your article "In the Days of Isham Jones"), i am now able to add a postscript to that letter and 47 items to my collection. Ken Crawford of Pittsburgh read the letter, and very kindly offered to prepare tapes for me of commercially unissued transcriptions by Isham Jones' Orchestra; from originals in his possession:

World Program Service (1934) 24 selections: Over somebody else's shoulder/The beat of my heart/ Don't let your love go wrong/Love they neighbor/ Hold my hand/What is there to say/Love locked out/

I've got rhumbatism/Play to my, gypsy/Xmas night in Harlem/Your love/Jimtown blues/1 hate myself for being so mean to you/I ain't lazy, I'm just dreamin'/It's funny to everyone but me/Riptide/ She reminds me of you/You're welcome/When you climb those golden stairs/A thousand goodnights/ Night on the desert/I wish I were twins/

Associated Program Service (1935-40) 23 selections: Tin roof blues/Can't help lovin' dat man, MIsty moonlight (1, J. comp)/Queen lsabella/ Beat me daddy/Southern fried/How did he look/No dream like an old dream/Frankie & Johnny/Siesta/Woodchoppers ball/Don't worry sweetheart/Devil & the deep blue sea/My dance/Sugar/Once upon a time/Blue room/ Lady is a tramp/Mama that moon is here again/I wanta new romance/Things are looking up/Doin' the new low down/King Porter Stomp/

I would like to be corrected about the vocal on Br 6349, a 1932 record. Mr. Crawford points out that it couldn't have been Woody Herman, because he didn't join the band until late in 1935.

Looking forward to the next issue of "Record Research!" Enjoyed your study of Ted Weemsin #70.

Going back to your perceptive appreciation of Jesse Crawford and George Wright's fine recorded tribute; my wife and I were lucky enough to be friends of J. C. - in fact my wife introduced J. C. to the girl who became his second wife.

STILL MORE ON CAMAY (Jack Teagarden repackaging) (re: RR 65, 66, 69 & 71) Research again from Ralph Fairchild, Upland, Calif. Gentlemen:

There is a postscript to the muddle Camay Records made of reissuing "Jack Teagardens Unforgettables" on CA (LP) 3009

The identical record now has been repackaged. The cover bears a larger likeness of Big T (printed in purple, evidently to resemble a club spotlight), a golden trombone and the designation in large block letters across the top: "Jack Teagarden, " with the word "Unforgettables" in white (reverse plate) in the black background.

Some effort was made to straighten out the tune titles, which have been discussed here before, but without great success. While the cover or sleeve no longer carries the completely jumbled list of titles supposedly appearing on the two sides of this LP, the front cover does still list both correct and incorrect titles for the record inside. The record label itself remains unchanged, however,

Correctly listed on the cover are; Georgia on My Mind (Side 1, band 2); Darkeyes (2/1); Wolverine Blues (2/3); Rockin' Chair (2/2); That's What Makes the World Go Round (2/4); That's a Plenty (2/5) and Jack Armstrong Blues (1/3).

The cover also incorrectly lists Down Yonder (Side 1, band 5) as Basin Street Blues, which it is not, and fails to mention either Lover (1/1) or the much more famous Stars Fell on Alabama,

This last omission, I think, explains how the whole list of tunes got so muddled up in the first place; pure ignorance of what Teagarden played that made him

Key fact for Teagarden collectors, however, is that nothing new has been added (or even taken away, as in the case of many Design and similar label reissues) on this repackaged LP, a fact that cost yrs, truly another "greenback dollar bill" to find out.

FINNISH LANGUAGE RECORDS IN U. S. !! Help wanted by scholar Pekka Gronow, Lumikintie 3 D 137, Helsinki 82 Finland.

I'm currently preparing a numerical listing of all Finnish records ever issued, about 10,000 records, 1900-1965, and work is progressing quite satisfactorily. However, there's one field in which I lack much information and this is Finnish-language records issued in the USA. At least Columbia and Victor, perhaps others, too, issued Finnish records before WW 2, but I have but a few items listed. Therefore I should be very grateful if any RR readers could send me details of any Finnishlanguage records they may have, photostatic copies of catalogues featuring Finnish records, or any other relevant information on Finnish-language records and recording artists.



6008

6009

6010

6011

6012

6019

6022

6023

6024

6025

6026

6027

6028

6030

6031

6039

6041

6045

6049

6056

Cowards Over Pearl Harbor

Pay Me No Mind-Vocal

He Knew All the Answers-Voc.

What More Can I Say-Voc.

6029 Fort Worth Jail-Voc. Sailing on a Dream-Vocal

I'll Wait for You

6033 Live and Let Live

6038 [Till the Longest Day I Live

Our Baby's Book-Voc

Private Buckaron-Voc.

6044 The End of the World-Voc.

O-O-Oh, Wonderful World

You May Have Your Picture-Voc.

Gallopin' to Gallup-Vocal Blanket Me with Western Skies

Time After Time-Vocal Ernest Tul
When the World Has Turned You Down-Vocal

Bye Lo Baby Buntin-Vocal Cindy Walk Wreck of the Old Thirty-One-Voc. Doc Hopk Wreck Between New Hope and Gethsemane-Voc.

You're the Answer to My Prayer Roy She Gave Her Heart to a Soldier Boy-Vocal

Ernest Tubb

Ernest Tubb

Sons of the Pioneers

Denver Darling & Cowhande

Tears On My Pillow-Vocal
I.Wish I Had a Sweetheart-Vocal

You Wait For Me, Little Darlin'-Vocal

'll Pray For You-Vocal

Plain Old Plains-Voc. 1'11 Be Faithful

Chiquita-Vocal

THE QUEEN AND HER KNIGHTS - SPIVEY LP 1006 VICTORIA SPIVEY WITH SIR LONNIE JOHNSON, SIR LITTLE BROTHER MONTCOMERY, SIR MEMPHIS SLIM AND S18 SONNY GREER

Now He's Cone. New Black Snake Blues. Just A Rank Stud. Somebody's Got To Go, 1965, T B Blues, Every Dog Has His Day, West Texas Blues. Dig Me, My Baby Isnit Here, We Both Got. To Die. 11m A Tloress.

The Queen, Victoria Spivey, does it again with the 6th release for her own Spivey label and it's a bluesy production called. THE QUEEN AND HER KNIGHTS.

From Paris France came the ever popular superbe bluesman, MEMPHIS SLIM, to play the Newport Jazz Festival 165 and the Village Vanquard nightery. From Chicago Illinois came the wonderful LITTLE BROTHER MONTGOMERY for a rare New York engagement at Gerdes Folk City in Greenwich Village. And back from Canada came the great Lonnie Johnson to play the West 3rd street popular Owl coffee house. And in New York City resident was the great pigneer drummer, SONNY GREER, who was appearing at the Metropole. With wise acumen which seems to be a Spivey trait of today she jumped at the chance to bring all these wonderful artists together for sessions to further enhance the growing prestice of her label. It was a most wonderful success and from it came this variety blues iP.

You can hear Victoria sing duets with Lonnie Johnson and Memphis Silm. Lonnie, Slim and Little Brother all campaign for blues honors with solo showcases in their own rights. Little Brother and Slim pay Victoria a generous tribute by singing her two blues classics, the Black Snake and T B Blues. And Victoria really raised her skirt with a gusty, lusty triple dirty dozens about a RANK STUD which is a model in riske. Sonny Greer solidified matters with fine basic percussion and displayed his own battery attack on another sauncy Spivey innovation, DIG ME.

It has been a busy past year for Miss Sipivey. Besides publishing and recording endeavors for her own firm, she was not a bit hesitant of going over to the competition to record for them and give them full representations of her singing talent. In the summer of 165, the long awaited Moses Asch Folkways production, came out on the English XTRA Tabel and it has been accorded much praise. Not-to-beout-done, Miss Spivey turned toward the New Orleans school, and for Mr.George H. Buck and his GHB label, with the assistance of the very fine New Orleans orientated Easy Riders Jazz Band, she recorded such classics as Mamais Gone Goodbye, Sister Kate, Careless Love, Easy Rider and others. Mr. Buck also commisioned Miss Spivey to write an original blues about a New Orleans legend and this she complied with by immortalizing a fabulous New Orleans lady, by the name of Miss Shakey Babe. The LP is now on

6057 Now or Never-Voc. Cindy Walker
Why I Don't Trust the Men-Voc. Cindy Walker
6058 It's Your Worry Now Denver Darling & Cowhands
Silver Dollar Denver Darling & Texas Cowhands DECCA HILL BILLY RECORDS | See FP23, 72, 73, 74. WITH THIS INSTALLMENT WE CONCLUDE OUR LISTING OF THIS Silver Dollar Denver Darling & Texas Cowhands There's a Star Spangled Banner Waving Somewhere Standing Outside of Heaven-Voc. Jimmy Wakely FASCINATING SERIES WHICH RAN FROM 1934 THEU OCT. 25, 6059 1945 (5000/6112). ARE THERE MORE? 6060 I Know I Shouldn't Worry-Voc. Little Old Church on the Hillton Roy Rogers *** FOR SOME REASON 5999 THRU 6005 WERE OMITTED FROM The Little Brown Jug Goes Modern

Hiltop Roy Rogers

The Little Brown Jug Goes Modern

I'm a Pris'ner of War Denver Darling & Cowhands

Jimmie Davis

Eyes-Vocal

Eves-Vocal

Eves-Vocal

Ernest Tubb

The Little Brown Jug Goes Modern

I'm a Pris'ner of War Denver Darling & Cowhands

Hodern Cannon Ball

Care of Uncle Sam Denver Darling & Cowhands

The State Of Twill

The Philop Roy Rogers

Roy Rogers

Roy Rogers 6061 THE LISTING. DO ANY OF OUR READERS HAVE THEM? 6006 (Sweetheart of the Valley-Voc. Jimmie Dav I'm Thinking Tonight of My Blue Eyes-Vocal 6007 [I Ain't Goin' Honky Tonkin' Anymore-Vocal First Year Blues-Vocal Ernest Tub Ernest Tubb 6064

Texas Jim Lewis & Cowboys Tweedle O'Twill Denver Darling Denver Darling
Denver Darling
Jimmle Davis
Jimmle Davis
Jimmle Davis
Jed Edler

Gobb | Wagner Hoedown-Old Time Fiddlin' Denver Darling Iimmie Davis Jimmie Davis Wagner Hoedown-Old Time Fiddlin' String Band Boggy Road to Texas Sons of the Pioneers You Nearly Lose Your Mind-Voc. Blues Red Foley

Darlin'-Vocal
Sons of the Pioneers
Sons of the Pioneers
Cliff Bruner & Boys

Boggy Roau to Your Mind-Voc. Blues
Your Nearly Lose Your Mind-Voc. Ernest Tubb
Lovely Veil of White
Bob Skyles Skyrockets
The Love That Used to Be-String Band with Voc. Red Folcy Jimmie Davis

6012 {1'|| Be Faithful Cliff Bruner & Boys Red River Rose-String Band with Singing Stroke Rose-String Band with Singing Golds You've Got Just What It Takes Buddy Jones If I'n Wrong, I'm Sorry-Singing with String Band Together Forever Johnny Lee Wills & Boys Keep a Light in Your Window Tonight Golds Take The Love That Used to Be-String Band Golds The Love That Used to Be-String Band Golds The Love That Used to Be-String Band The Love That Used to Be-String Band Golds Golds The Love That Used to Be-String Band Golds Golds The Love That Used to Be-String Band Golds The Love That Used to Be-String Band Golds Golds Golds The Love That Used to Be-String Band Golds Go Jimmie Davis Shelton Brothers Jimmy Wakely Sous of the Pioneers

By the River Sainte Marie
Goodbye, Adelita, Goodbye
Bob Skyles Skyrockets
My Little Honeysuckle Rose-Voc.
York Brothers
I'm Saying Goodbye-Vocal
Since Brothers Gang
Linda May Polka
Rice Brothers Gang
If It Hadn't Been for You-String Band with Voc.
Molly Darling
Texas Jim Lewis & Cowboys
I'll Never Get Drunk Anymore-Voc.
Weary-Singing with String Band
Weary-Singing with String Band
Want Somewhere
Sons of the Pioneers
I'll Be Around Somewhere
I'll Be Around Somewhere
Sons of the Pioneers
I'll Be Around Somewhere
I'll Be Around Somewhere
Sons of the Pioneers
I'll Be Around Somewhere
I'll Be Around Somewhere
Sons of the Pioneers
I'll Be Around Somewhere
I'll Lufter
I'll Be Around Somewhere
I'll Lufter
I'll Be Around

Shelton Bros.
Shelton Bros.
Cindy Walker
Cindy Walker
Ernest Tubb
Down-Vocal
Patsy Montana
Patsy Mon

Patsy Montana
Patsy Montana
Jimmie Davis
Jimmie Davis
Eddie Dean

Eddie Dean

The Way

New False Hearted Giller
Peaceful Valley
Red Rose—Singing with Inst. Acc.
Str. Never Can Be—Voc.
It's All Your Fault—Voc.

Matthin' My Blues Away—Voc.

| Sailing on a Dream-Vocal | Jimmy Wakely | Don't Say Goodbye if You Love Me | Buddy Jones | Every Day Blues-Vocal | Buddy Jones | Buddy Jones

6036 (How Low Do the Blues Want to Go-String Band with Singing 6037 Don't Waste Your Love On Me-Voc. Roy Rogers

Doc Hopkins 6096 [Home in San Antone Sons of the Pioneers I Hang My Head and Cry-Voc.

6097 [The Honey Song | Denver Darling & Texas Cowhands | She Never Said a Word—Singing with String Band Roy Rogers ocal (Soldier's Last Letter—Voc. Yesterday's Tears—Voc. Ernest Tubb Ernest Tubb Sons of the Pioneers
Sons of t

Denver Darling & Cowhands
Denver Darling & Cowhands
Limmie Davia

| There's a Chill on the Hill Tonight—Vocal

The End of the World-Voc.
The End of the World-Voc.
The End of the World-Voc.

Jimmie Davis
You're Breaking My Heart-Voc.
My Darling Little Girl-Voc.
Sad Memories-Vocal
Jimmie Davis
Callahan Bros.
Allahan Bros.
J'm Crying My Heart Out Over You-Singing
How Was I to Know
T'm Driftin' and Shiftin' My Gears-Singing
When It Rains It Really Pours
When It Rains It Really Pours
Solution Bros.
J'm Looking for a Sweetheart-Singing
Red Foley

Red Foley

Red Foley

Solution There's a Chill on the Hill Tonight-Vocal
There's a Chill on the Hill Tonight-Vocal
Solution Tonight Vocal
There's a Chill on the Hill Tonight-Vocal
Solution Tonight Vocal
There's a Shift on the Hill Tonight-Vocal
Solution Tonight Vocal
Solution Tonight Vocal
There's a Blue Star Shining Bright-Voc.
There's a Blue Star Shining Bright-Voc.
Plos and Needles (in My Heart)
Cindy Walker
Solution Tonight-Vocal
There's a Blue Star Shining Bright-Voc.
Plos and Needles (in My Heart)
Cindy Walker
Solution Tonight-Vocal
There's a Blue Star Shining Bright-Voc.
Plos and Needles (in My Heart)
Cindy Walker
Solution Tonight-Vocal
There's a Blue Star Shining Bright-Voc.
Plos and Needles (in My Heart)
Cindy Walker
Solution Tonight-Vocal
There's a Blue Star Shining Bright-Voc.
Plos and Needles (in My Heart)
Cindy Walker
Solution Tonight-Vocal
There's a Chill on the Hill Tonight-Vocal
Smide and Drive Your Blues Away-Voc.
Smide and Drive Your Blues Away-Voc.
There's a Blue Star Shining Bright-Voc.
Smide and Drive Your Blues Away-Voc.
Smide and Drive Your Blues Away-Voc.
Smide and Drive Your Blues Away-Vo

Red Foley
Buddy Jones
by-Singing
Compared to the compared to t I'm Looking for a Sweetheart-Sugard Red Foley Is It True-Singing Red Foley She's a Hum-dum Dinger-Singing Buddy Jones I'm Going to Get Me a Honky Tonky Baby-Singing Cherokee Maiden Denver Darling & Texas Cowhands There Was a Time Denver Darling & Cowhands Delmore Brothers

Delmore Brothers

1015 {There's a New Mood On Let Me Down 1016 {Tomorrow Never Comes—Voc. Keep My Mein'ty in Your Heart 1017 {Jealous Hent—Voc. Delmore Brothers} Ernest Tubb Ernest Tubb Jenny Lou Carson Jenny Lou Carson

6108 Hang Your Head in Shame—Voc. Red Fole
I'll Never Let You Worry My Mind Red Fole
6109 You Can't Break the Chains of Love—Singing with String Band Red Foley Give Me Wings Like an Angel Jimmy Wakely & Sunshine Girls 6II0 (Careless Darlin'—Voc. Are You Waiting Just for Mc—Voc. 6III Send This Purple Heart to My Sweetheart Ernest Tubb

Conversion-'Look God I Have Never Spoken to Yon' -- Vocal 6112 Should I Come Back Home to You Ernest Tubb It's Been So Long Darling-Voc. Ernest Tubb

ICOMING: BOB WILLS AND HIS TEXAS PLAYBOYS

RECORD RESEARCH

Damage of the second principle of the

There Ain't No Use in Crying-Singing w. String Band Be My Darlin'-Singing w. String Band Jim Wakely Rose of the Border-String Band with Singing Just a While Texas Jim Lewis & Lone Star Cowboys

There was a 1 time Denver Darting & Cownanus Baby Girl-Voc.

I Wonder Where My Darling Is Tonight
I'll Miss You When I'm Gone-St. Band w. Voc.
Dickle McBride & Village Boys

Til Miss rou when the Gone-St. Sanda Bard
Tell Me Dear Dickie McBride & Village Boys
Live and Let Live-Voc. Jimmie Davis
I've Got My Heart on My Sleeve Jimmie Davis
Wasting My Life Away-Voc. Ernest Tubb
Il Know What It Means, to Be Lonely-Voc.